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CARNEGIE MAGAZINE

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VOLUME XVII PITTSBURGH, PA., OCTOBER 1943 NUMBER 5



GREGOR PIATIGORSKY BY WAYMAN ADAMS

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(See Page 143)

THE CARNEGIE MAGAZINE

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OFFICE OF THE PRESIDENT OF
THE CARNEGIE INSTITUTE

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 HOMER SAINT-GAUDENS

VOLUME XVII NUMBER 5

OCTOBER 1943

He hath resisted law,
And therefore law shall scorn him further trial
Than the severity of the public power
Which he so sets at naught.

—CORIOLANUS

—41—

THE CARNEGIE INSTITUTE

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MARSHALL BIDWELL, Organist

—42—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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CONGRATULATIONS FROM OUR READERS

FROM THE PITTSBURGH PLAYHOUSE

TO THE EDITOR:

Certain of our Executive Board members who read Mr. Austin Wright's last article in the CARNEGIE MAGAZINE told me of their delight and appreciation for his fine spirit of co-operation. I have asked your office to forward me thirty copies of the Magazine and I shall send them to every member of our Board so that none will miss his excellent and comprehensive summary of our "straw-hat season." Thank you very much indeed for this splendid manifestation of good will and for the beautifully written criticism.

—RICHARD S. RAUH

[Chairman, Executive Committee]

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DEAR CARNEGIE:

It has been my intention for some time to write you of our appreciation of the copies of the CARNEGIE MAGAZINE which we look forward to each month.

One of our patients just last week told me that he was so delighted with Arthur C. Twomey's article on his expedition to the Mackenzie Delta in the September issue that he read it twice, and he asked me to be sure to put him on the list so that he wouldn't miss the concluding installment.

We have many regular readers of your Magazine among our internes, nurses, and staff also, and I only wish that I might pass along to you the many expressions of enjoyment I have heard from them.

—COEINA A. RUCH
[Librarian]

TO THE EDITOR:

Enclosed please find my check for two (\$2.00) dollars, payment for subscription now due for CARNEGIE MAGAZINE for my daughter Mrs. Nelson D. Kennedy and myself. We both are delighted with the Magazine and wish to renew our compliments on the excellent editorial work.

—EDMUND W. ARTHUR

NOTICE TO SUBSCRIBERS

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IF YOUR MAGAZINE IS LATE

Due to conditions beyond our control, your CARNEGIE MAGAZINE may be late at any time during the duration. Since this situation exists in many lines of publishing, we know that you will appreciate our position and wait patiently for your copy to appear.

—THE EDITOR

SAMUEL HARDEN CHURCH

1858-1943

SAMUEL HARDEN CHURCH served the Carnegie Institute of Pittsburgh as a member of the Board of Trustees for more than forty-seven years. He was Secretary of the Board for eighteen years and its President for twenty-nine.

Appointed a member of the Board on January 1, 1896, when the Institute was founded, he was, at the time of his death, on October 11, 1943, the only surviving member of the eighteen citizens of Pittsburgh originally so appointed. He was, indeed, the last of those men who, because of their close association with Mr. Carnegie in connection with the foundation of the Institute and during the period of its early development, possessed an insight into the hopes and aspirations and ideals of the Founder with respect to this, the first of his great philanthropic creations. His passing, therefore, may be said to mark the end of an era of great things in the life of Carnegie Institute, all of which he saw and a major part of which he was.

The Psalmist wrote "The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labour and sorrow." This undoubtedly would be true of the ordinary man; it was not

true of Samuel Harden Church. For Colonel Church, as all those who knew him personally and thousands who knew him only by sight or by reputation will attest, was not an ordinary man. He passed what less richly en-

dowed men have come to accept as the "fateful" seventieth milestone in 1928, but he refused to grow old. For fifteen years beyond the "allotted span" he continued to pour out the fruits of his genius and his ability to the benefit of his nation and his community. And when the final summons came it found him strong, virile, alert, dynamic—physically, mentally, and intellectually; still serving with undiminished vigor in advancing the interests of the

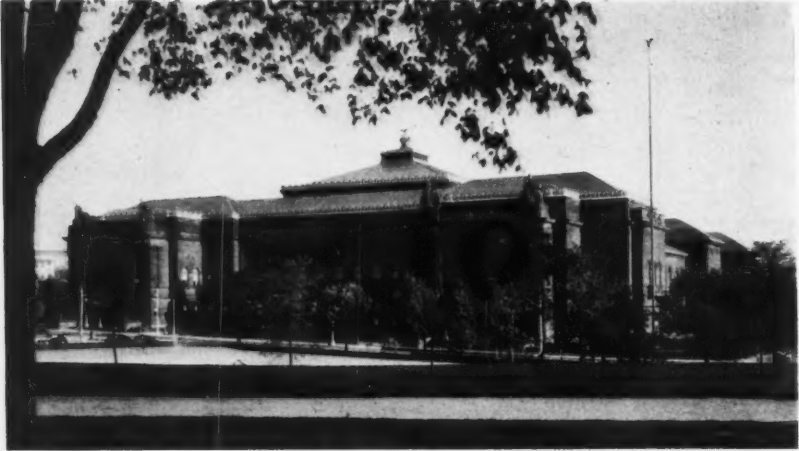


SAMUEL HARDEN CHURCH

Carnegie institutions in Pittsburgh which, next to his family, he loved better than anything else on earth.

In recording their appreciation of his brilliant attainments and their sorrow in losing a forceful leader, a considerate co-worker, and a charming personal friend, the Trustees of Carnegie Institute feel they cannot express their emotions better than by saying, with the poet whom Colonel Church knew and loved so well:

"He was a man, take him for all in all;
We shall not look upon his like again."



THE CARNEGIE INSTITUTE

FOUNDER'S DAY 1943

FOUNDER'S Day was celebrated on Thursday evening, October 14, in the Carnegie Music Hall. The platform had been beautifully decorated with ferns, autumn leaves, and two large standards of white chrysanthemums, with the American flag at one side, and, honoring the speaker of the evening, the flag of Brazil on the other. In front of these decorations were seated the trustees and department heads of the Carnegie Institute and their special guests: the Brazilian Ambassador and Mme. Martins and Andrew Carnegie's daughter, Mrs. Roswell Miller, who had come to Pittsburgh especially for this occasion.

William Frew, Vice President of the Carnegie Institute, presided and opened the celebration with these words:

MR. FREW: This is the forty-sixth anniversary of Founder's Day, the occasion on which the community pays tribute to the memory of Andrew Carnegie and his gifts to the City of Pittsburgh. This year we do more than that. Twice within the last two weeks our

Board of Trustees has suffered heavily at the hand of Fate. First, on October 3, came the death of Mr. George T. Ladd. Mr. Ladd had been a member of the Board since 1937. Soon after his election he became a member of the Executive Committee of the Carnegie Institute of Technology and, taking the greatest interest in it, was tireless and resourceful in his efforts to help in the advancement of its work. While living and in good health he did much for Carnegie Tech, and as an evidence of how deeply he was interested in it, in his will he made provision for a trust which will have far-reaching effects on its progress.

Hardly had the sad shock of Mr. Ladd's death passed, when once again Fate stepped on the stage. On Monday, October 11, while busily engaged in making the arrangements for this evening, our President, Colonel Samuel Harden Church, was suddenly stricken at his desk. He was rushed to his home and then to the hospital and was operated on almost at once. From this operation he did not recover, and he died at 7:30 that evening.

This celebration of Founder's Day seems strange without his presence; and to all of us who were accustomed to his boundless enthusiasm and the joy he took in his work, his passing has left a sense of loss and something lacking which will long endure. Colonel Church was President of the Board of Trustees for twenty-nine years and Secretary and member of the Board for many years prior to that. In this building and all it stands for there will be a void, the absence of some personal, vital force which will be missed.

Upon the receipt of the news of Colonel Church's death, the first reaction of the trustees was that the celebration of Founder's Day should be postponed. Under such circumstances, it seemed inappropriate and unfeeling to try to go through with it. However, when the decision hung in the air, word came from his family that his last thoughts were concerned with Founder's Day, and that it was his wish—in fact, almost his last words were—that his death, should it occur, should not interrupt the celebration in which for forty-five years he had taken and given so much pleasure. And so, loyal to the last, like a Christian gentleman and a good soldier stricken down at his post, he passed on.

The audience then stood for the playing of the Brazilian National Anthem and "The Star-Spangled Banner," after which the Reverend Francis A. Cox, D.D., Acting Rector of the Church of the Redeemer, pronounced the invocation, as follows:

DR. COX: O Lord Our Governor, whose glory is in all the world, send down we pray Thee Thy blessing upon this Founder's Day observance, which at this time is assembled in Thy name.

We thank Thee for the years of achievement which have so richly gone before; for the worthy men and women whose time and love and labor are now recorded in the fabric and fibre of this splendid institution.

And especially, our Heavenly Father, we yield Thee hearty thanks for the long and fruitful life of Thy servant who was to have graced this occasion with his presence tonight, but instead is now resting from his labors in fulfillment of that eternal promise, "Well done thou good and faithful servant, enter thou into the joy of thy Lord."

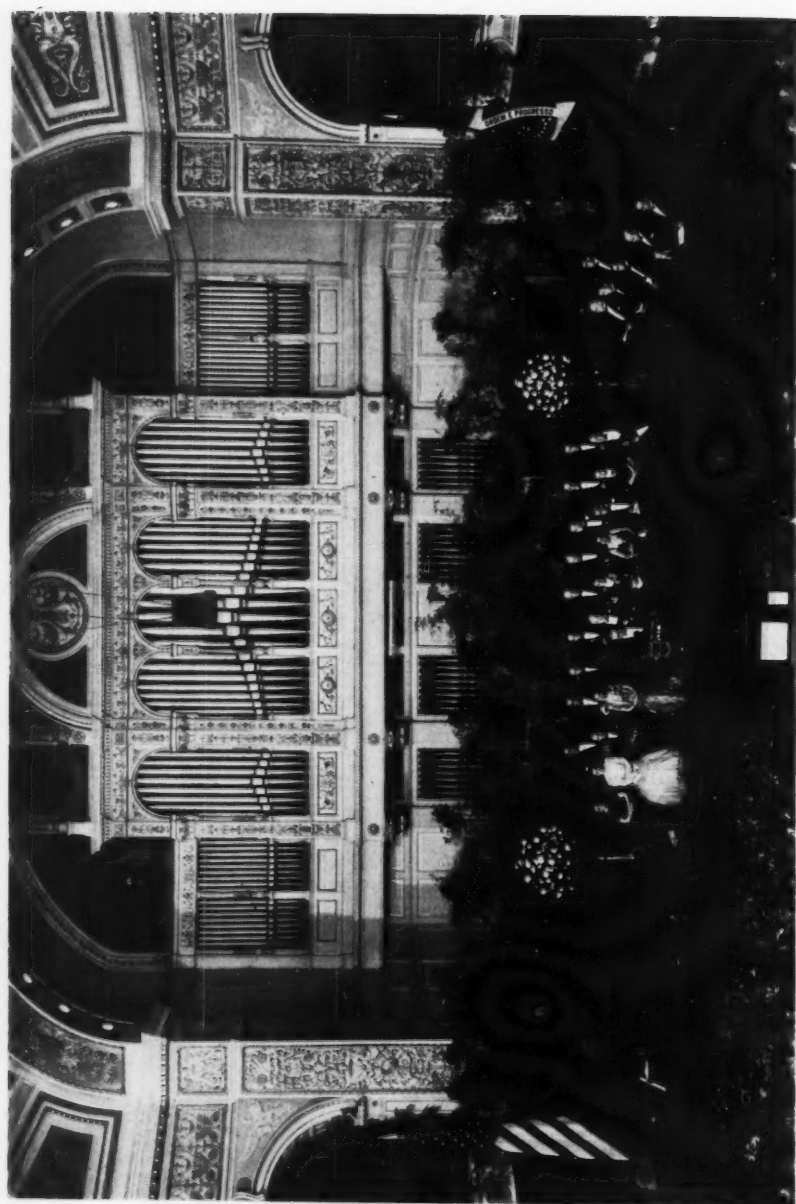
Bless we pray Thee the guest speaker of the evening, and give us grace to exercise such a spirit of high purpose that the people of the Americas will take their rightful place in the triumph of eternal right and justice.

All of which we ask in God's holy name. Amen.

Lucielle Browning, mezzo-soprano of the Metropolitan Opera Company, sang two songs—the aria, "Adieu, forests," from Tschaikowsky's "Jeanne d'Arc," and "Les Papillons" by Chausson. The program then went on the air over the Mutual Network, through the courtesy of Pittsburgh's Station WCAE, and the Chairman introduced the speaker of the evening.

MR. FREW: The introduction which I am about to read to you was prepared by Colonel Church.

Rio de Janeiro had its beginnings as a great city in Brazil almost half a century before the Pilgrims cast anchor at Provincetown. Since then Brazil has built the Monroe Opera House, a very significant name; and the town of Washington, another significant name, showing in these and many other ways the spirit of the good neighbor which we are delighted to reciprocate. In the exchange of commodities Brazil sends us more goods that are necessary to our normal life, and receives from us more that are essential to a thriving nation, than any other country in South America. When we compare our relative dimensions, Brazil has about 250,000 square miles more than we have, with an ocean front of 4,000 miles, which is longer than our Pacific, Atlantic, and Gulf coast lines com-



THE CARNEGIE MUSIC HALL PLATFORM DURING THE FOUNDER'S DAY EXERCISES

bined. With our ultimate capacity for a population of 500,000,000 we find that Brazil has an ultimate capacity for a population of 900,000,000. And when Brazil arrayed her military power with the United Nations she effectively closed the door of South America against the invasion of the destroyers of civilization.

So, instead of being simply a sedate sister nation, Brazil is really an active big brother, and we should make this delightful approach tonight in that spirit of humility which governed Captain Joshua Slocum when, in sailing his little boat, forty feet long and fourteen feet wide, across the Atlantic Ocean entirely by himself, he came in contact with the United States battleship Oregon, and being told from the bridge that we were at war with Spain, megaphoned to the American admiral: "Let us keep together, sir, for mutual protection!" That is exactly our feeling toward Brazil at this moment.

The distinguished ambassador who will deliver the Founder's Day address tonight has had a wide experience in the diplomatic service of his country, including his appointments to St. Petersburg, Vienna, Denmark, Japan, Belgium, and London. He has made a special study of the political and social problems of our time, which has brought several important books from him into world circulation; and we are highly honored to have him and Madame Martins on the platform with us this evening. I present His Excellency, Mr. Carlos Martins, who will speak to us about "A World of Decency, Beauty and Faith."

MR. MARTINS: Mr. Frew, let my first words to you be an expression of deeply felt sympathy and regret at the loss which the Carnegie Institute has suffered through the passing away of its devoted President, Samuel Harden Church.

It is a comforting thought, however, that the influence of his guiding spirit continues still to provide encourage-

ment to those amongst us who labor toward the achievement of the aims to which, until the very last moments of life he dedicated all his wealth of knowledge and experience.

Ladies and Gentlemen: On acceding to the invitation extended me by the President of the Carnegie Institute to come to Pittsburgh and deliver the Founder's Day address at this time, an initial and natural feeling of constraint, in view of the responsibilities thereby involved, gave way to my desire to fulfill, within the measure of my abilities, the wishes of those who have bestowed upon me so gracious a distinction.

The passing years have brought the Institute enhanced prestige among cultural and political circles everywhere in this country and abroad, in the wake of the assistance and generous support which it has continually administered, in the manifold fields of the arts and sciences, for the victories of the spirit.

I shall not review at length the significance which the greatness of such a humanitarian emprise bears for us, illustrating as it does the benevolent personality of Andrew Carnegie. Outstanding figures in the political scene of the Republic, foreign representatives, scientists and artists, philosophers and sociologists have been privileged, before me, to render tribute here to the compelling individuality of a man who, after a lifetime of intense struggle, considered his fellow men and directed toward that realization of the happiness and well-being of humanity the strength of an ideal which will enshrine his memory. Andrew Carnegie and his work are one; on this Founder's Day of the great institution which bears his name, it is more than ever fitting that we honor a deed so typical of the celebrated benefactor: his contribution to the idea of Pan-Americanism.

When the American Republics first aimed at continental balance through continental organization, Andrew Carnegie gave them significant support. Initially outlined as a sentimental

formula in opposition to the expression of egotism, the breeder of rivalries holding sway over other continents, Pan-Americanism has emerged from that vague theoretical form to become a vital reality. Its evolution was sure though deliberate. Broadening the field of its activities it did not jeopardize in problematic enterprises the substance of the prestige acquired, and for this very reason it has not known failure. Today, in the midst of the dynamic development of continental life, Pan-Americanism is the reality that shields us from the threat of overwhelming upheaval: from its monumental headquarters in Washington, a lasting tribute to the donor, radiates the spirit of the juridical, economic, and political union of the New World.

In these days of storm and stress, when nations which have held in trust the destinies of mankind are snared in a welter of destruction, it is our bounden duty to center our aims and thoughts on the ideal that was Carnegie's vision—namely, to conjugate all efforts toward a peace that would not be an extended armistice merely, but a brotherhood unrestricted by exclusive interests; not a representation of a temporary state of mind but the evident and abiding manifestation of a consciousness of solidarity and interdependence.

The justness of warfare is measured by the degree of violated rights which has determined combat. Re-establishment of international order is the goal, the limit beyond which no struggle is permissible. Sanction and reorganization must mark the advance of the hosts of righteousness. Within the past five years, however, flagrant and repeated violations of solemn commitments have occurred. We have seen treaties repudiated in an atmosphere of treachery and of reckless disregard of juridical principles. The eruptions, ignoring boundaries, have transgressed not only the laws of peace but even the laws of war. Nameless cruelties perpetrated against civilian populations and prisoners of war, arbitrary ex-

propriations and extortions—these are the elements conjured by the forces of evil to implant and systematize terror on earth.

The day is to come when order, justice, and decency will be restored, but up to now we have been unable to discern the redeeming aspects of the struggle. It may be that, without full realization, we are witnessing the terrible and sanguinary dawning of a new form of organization of the community of peoples. It has been stated that to attain universal peace it might be necessary to resort first to universal war—a barbarous condition for the achievement of a consciousness of solidarity and interdependence. It might be that only then would the peoples really feel such solidarity and such interdependence; that new interests arising from the struggle itself would expand and provoke the inevitable application of new regulating principles.

A bloody prelude, the first World War—as Nicolas Politis remarked—caused an alteration of the very fundamentals of international law and made evident the urgency of a revision of the notion of sovereignty, of the principle of equality between States, and of the laws relating to their obligations and privileges. The State is not above the law and free of its sanctions; it has the faculty of changing and reforming the juridical order, of choosing this or that form of government, this or that Constitution, but inevitably it will encounter a juridical limit in the establishment of such order, under penalty of the inescapable sanction of war. In order that no conflict might arise between States preserving, or desirous of preserving, intact such respective sovereignty, nonexistence of relations between such States would be necessary, which is an absurdity under present world conditions—no State, however powerful or rich, has sufficient power or wealth or even interest to be able to attain this perfect autarchy.

International society is a reality as



CARLOS MARTINS

vivid as is the national entity. The experience born of the present struggle will be fruitful only if this idea of international unity be made a general policy, equivalent to a practical acknowledgment, by all nations, of the existence of a supreme law, common to all, the only means to prevent universal anarchy. It is pressing, therefore, to establish an international equality in principle and therefore in representation, within an inequality of resources, powers, situations, levels, and degrees of progress; neither great nor small States, neither strong nor weak, but States only, all equally desirous of creating and maintaining a lasting peace. If the first World War revealed, in proportions theretofore unknown, the economic solidarity of peoples, spontaneously and unconsciously achieved in times of peace, the present catastrophe proves that any war between great powers is always bound to develop into a universal war. Thus, with tragic reality, is President Coolidge's phrase confirmed that "an act of war in any part of the world is an act of war against the interests of

my country." This trend of the interests of the great powers toward universal pressure explains the enthusiasm with which the small States hailed the creation of the League of Nations in 1920 and their eagerness today in concentrating on its revival all their hopes for a security, once considered definite but now dispelled by reality.

It is for us to avoid raising again the old obstructions, persisting again in the same mistakes. There is no denying that vacillations, uncertainties, and errors attended the creation of the League, accompanied all phases of its development, and contributed toward its inefficiency. It is to be exaggerative, however, to attempt to indict such vacillations, uncertainties, and errors as inherencies of the League.

The war of 1914, despite its global name, affected directly the European continent only. Although outwardly invested with universal attributes, the League of Nations suffered all the qualifications arising out of its origin and of problems created by the European war. Consequently, the actions of the League were ever animated by narrow regionalism, even when they overstepped the orbit of the Old World. The situation was completely defined by the withdrawal of the United States, not so much in consequence of the opposition in principle, as in view of the European character of the League, capable of entangling America in the subtleties of European rivalries and interests and eventually dragging her into a foreign war.

The present war, however, has overrun the geographical, economic, and political borders of the European continent and has spread over land and sea and air to all the world in more than a military sense. Even the most primitive populations, in the farthest corners of the earth, participate today either directly or indirectly, either actively or passively, in the conflict.

Without exception and irrespective of latitudes, this war creates daily, in its tragic generalization, new phases



FOUNDER'S DAY GROUP 1943

Seated, left to right: CARLOS MARTINS, WILLIAM FREW, MRS. ROSWELL MILLER.

Standing: MRS. J. FREDERIC BYERS, CAROLYN GRAY, J. FREDERIC BYERS, LUCILLE BROWNING, REV. FRANCIS A. COX, D.D., MAM. MARTINS, MRS. JOHANNA K. W. HALLMAN, MOOREHEAD B. HOLLAND.

in the problem of organizing universal peace.

It is not a matter of mere cessation of hostilities, or even of the prevention of a new war. Negative issues result in the enslavement of the acts of peace to the problems of war and render peace but a subsidiary condition of endemic wars. The peace to be secured must be a permanent and positive one, derived from the principle of interdependence between war and peace and not from the subjection of peace to the dictates of war.

The oppositions of war must be replaced by the organization of peace, and general participation in the struggle by a general representation in the peace.

Today, the common denominator of war and peace is necessarily the world in its entirety, despite a political diversity of peoples and nations with their particular interests, revindications, protests, aspirations, and rights. In this sense, war and peace are indivisible.

A hasty organization of Powers would not constitute in itself a positive peace—it would project into peace the very root, the essential principle of universal wars, that is, the ambitions of the powers, the pressure of their interests in accelerating the natural development of their wealth. I quote a pertinent thought of Walter Lippmann in this connection:

"... it is evident that a nuclear alliance of Britain, Russia, America and, if possible, China, cannot hold together if it does not operate within the limitations of an international order that preserves the national liberties of other peoples. Nor could the nuclear allies combine to oppress and exploit the rest of mankind. For, in the last analysis, the resistance would disrupt the alliance: one or the other of the great powers would find that its interests and its sympathies lay with the peoples resisting oppression.

In no other way but by supporting a world-wide system of liberty under

law can the great powers win the consent, earn the confidence, and insure the support of the rest of the world in the continuation of their alliance."

The League of Nations awakened the hopes of the small States for a balance capable of eliminating prepotencies. But bitter disillusion came when the League was transformed into a tool for unbridled tyrannies or an instrument of a policy of expectation and inaction under the guise of legality. The dismemberment of the Austro-Hungarian Empire, though responding to the ideals of oppressed nationalities in the righteous vindication of liberty, precipitated the formation of the Germanic bloc and the Third Reich. The allocation of the former German colonies under the juridical form of mandates provided Japan with strategic positions for naval bases in a war against the United States. The inefficiency of the League made possible the rearmament and the "white" conquests of Germany, as a prelude to armed invasion. A peace benefiting the great Powers or tolerating the fulfilment of ambitions within a hegemonic policy would be a peace to breed new wars in line with the coming of new derangements in the balance of power.

Let us show and use the precious quality of being able to learn. May the errors of the past be a lesson to us, that the ideal of peace, of liberty, of respect for the liberty of all, based on law and justice, may secure for future generations a world of decency, beauty and faith.

At the close of the address by the Brazilian Ambassador, Dr. Marshall Bidwell, Organist and Director of Music at the Carnegie Institute, played the "American Fantasy," by Victor Herbert, which had been a favorite composition of President Church's.

MR. FREW: I know how much you have enjoyed seeing and hearing the Brazilian Ambassador and we are doubly fortunate in that he was accompanied by his

charming wife, an artist and sculptor of note, who is represented in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Philadelphia Museum of Art.

Mme. Martins bowed acknowledgment of this introduction, and Mr. Frew then introduced Mrs. J. Frederic Byers, "who has done so much for her beloved France"; and "a friend who has done so much for Pittsburgh as a leader in civic affairs, and who has been so long admired as a painter both locally and nationally"—Mrs. Johanna K. W. Hailman. At this time Miss Browning sang another group of songs, encoring with the lovely old Scotch ballad, "Annie Laurie."

Mr. Frew then introduced the very special and interested guest who was seated beside him on the platform, Andrew Carnegie's daughter, Margaret Carnegie Miller.

MR. FREW: Years ago, I am not going to say how many, I enjoyed one of the happiest weeks of my life. It was during a trip to Scotland and I was invited, for no charm of my own but due to the fact that I was my father's son, to visit a Highland castle. It was up in the North, in the lovely land of heather. The castle was Skibo Castle and it was during what surely must have been the happiest period of Mr. Carnegie's life. His business days were over and he was then engaged in the distribution of the fortune which it had taken so many years of work and industry to get together and he was getting, I think, more pleasure in giving it away than he got in the making of it.

We had a glorious week, playing golf, seeing the beautiful country and the sea, and meeting the interesting and charming people with whom Mr. and Mrs. Carnegie always kept themselves surrounded.

One of the people whom I met on that visit was a little light-haired Highland lassie, who, though the apple of her

father's eye and despite all which that might have meant, was an unspoiled little girl then and is as natural and charming a lady today. She has come to Pittsburgh once again, showing the continued interest and belief in her father's work, and also, I like to think, appreciation of what has been done here to make it successful.

It gives me the greatest pleasure to present to you the Highland lassie I met so many years ago, Mrs. Roswell Miller.

MRS. MILLER: Mr. Chairman, Ambassador and Mme. Martins, Ladies and Gentlemen:

It was most kind of the Carnegie Institute to ask me to come and share Founder's Day, and I shall long remember what I have heard and seen today. Two other members of the family are thinking of us tonight: Mrs. Carnegie, who never forgets the warm place Pittsburgh held in her husband's heart, and Lt. Commander Miller, a trustee of Carnegie Tech, who is prevented from being here by his duties in the Navy. They both sent you their warmest greetings.

I have been thinking how pleased your Founder would have been that the Ambassador from Brazil has honored us by coming here as our Founder's Day speaker this evening. Thirty-three years ago the friendship between North and South America was not so much thought of as it is today. We have made heartening progress along this line. But in the home of Andrew Carnegie, from 1910 on, the phrase "Pan-American Union" was constantly used. He never allowed his friends or those around him to forget that this was one of the vital questions of the day. Ever working for world peace, he believed that friendship and understanding between the two Americas was one of the important steps to be taken, and he did everything he could to bring this about. In recognition of his work, the twenty-one Republics of South America voted to present him with a gold medal, an

honor which touched and pleased him deeply. At the ceremony in the Pan-American Building in Washington the flags of our twenty-two Republics were grouped together on the platform. Afterwards my father said to me: "Margaret, some day the flags of all the nations will stand together like that." Well, we have still a long way to go before that goal is reached, but surely we can take great hope for the future by the unity which does now exist on our side of the Atlantic.

Thank you for your very kind welcome, and best wishes to you all.

MR. FREW: May I add a word here, a message which I hope Mrs. Miller will take back to her mother, Mrs. Carnegie, and to her husband, Lt. Commander Miller, a word of good will and best wishes and disappointment that they, too, could not have been with us tonight.

Since the beginning of the World War we have been unable to assemble an International Exhibition of Paintings, but we have each year had other exhibitions—three years ago the Survey of American Art, then Directions in American Painting, and last year the Thorne American Rooms in Miniature. This year we are having an exhibition called "Painting in the United States." A short time ago the jury—which included Clyde Huntley Burroughs, Secretary of The Detroit Institute of Arts; Blake-More Godwin, Director of The Toledo Museum of Art; and Francis Henry Taylor, Director of The Metropolitan Museum of Art—met in Pittsburgh, viewed the paintings, and made the awards which I am about to read to you:

The First Prize of \$1,000 to Wayman Adams for his portrait of "Gregor Piatigorsky."

The Second Prize of \$700 to Robert Gwathmey for "Hoeing."

The Third Prize of \$500 to John Rogers Cox for "White Cloud."

The First Honorable Mention of \$400 to John Koch for "The Florist."

The Second Honorable Mention of \$300 to Hilde B. Kayn for "Sorrow."

The Third Honorable Mention of \$200 to Dan Lutz for "I Got a Harp."

The Fourth Honorable Mention of \$100 to Byron Thomas for "Cemetery."

At the conclusion of the exercises the audience arose to sing "America," and then proceeded to the galleries to see the exhibition, "Painting in the United States."

AMERICAN PRINT SHOW

THE exhibition, Selection of Contemporary American Prints from the Pennell Print Competition, is being shown on the Balcony of the Hall of Sculpture concurrently with "Painting in the United States." The exhibition consists of one hundred and five prints in various media: etching, dry point, lithograph, engraving, aquatint, silk screen, linoleum cut, and block print. All the prints in the show were made within the last year. The selection of this particular group of prints was made by the American Federation of Arts from the larger group accepted in the Pennell Print Competition, and is being toured by the Federation. It is interesting to note that a number of artists represented in "Painting in the United States" have prints in this exhibition.

The November issue of the CARNEGIE MAGAZINE will contain a review of the exhibition, which will continue through December 12.

ENGLAND STANDS FAST

Mankind owes the British an infinite debt, not only for holding the line so gallantly, but even more for giving back to men their lost faith in themselves. . . .

—WALTER LIPPMANN

HOW TO PRESERVE DEMOCRACY

To keep the world safe for democracy was Woodrow Wilson's hope in the World War. It is more important that we should keep democracy safe for the world, and it cannot be kept safe without religion.

—DANIEL L. MARSH

GEORGE T. LADD

1871-1943

GEORGE T. LADD, a trustee of the Carnegie Institute and the Carnegie Institute of Technology, died on October 3 in Pittsburgh, where for so many years he had led a most active and useful life. He had been a member of the Board of Trustees since 1938, and during the intervening years had



GEORGE T. LADD

done so much to aid in this work. Mr. Ladd graduated from Yale in 1891 and later from Cornell, and in a relatively short time assumed leadership in the field of engineering. He was the director or head of many companies specializing in that type of business. Due to his activity in this field and in everything pertaining to it, his membership on the Executive Committee of the Carnegie Institute of Technology was of the greatest value and his advice was always sound and constructive. In addition to what he did himself through his many connections, he was able to

interest others in the work being done at the school.

On top of all his numerous business activities, the other side of his nature is illustrated by the interest he took in so many charitable enterprises, being a director of two hospitals, one clinic, and the Boys Club of Pittsburgh. To all of these he gave both of his time and substance. As an evidence of his deep concern for the future, at his death it was learned that he had provided for a trust, part of the income and principal of which he directed should be used to assist the College of Engineering at the Carnegie Institute of Technology "to have a faculty equal or superior to any engineering college in the country." He will be remembered by all his associates for his modesty, friendliness, and all that he did for others.

FINE ARTS LECTURES

IN connection with the exhibition now on view in the galleries at the Carnegie Institute, the Department of Fine Arts has planned three lectures to be given in the Carnegie Lecture Hall on successive Tuesdays at 8:15 P.M. The first, inaugurating the series, was held on October 19, when Wayman Adams, the winner of the first prize in the exhibition for his portrait of "Gregor Piatigorsky," gave a demonstration of portrait painting with a local model. The second lecture will be given on Tuesday evening, October 26, when William M. Milliken, Director of the Cleveland Museum of Art, will speak on "American Art Today." The third lecture—on November 2—will be on the subject, "How and Why of American Painting," and will be given by Elmer A. Stephan, Director of Art in the Pittsburgh Public Schools.

GENIUS

Wise men will gather around the table and prove conclusively that a thing cannot be done; at the same time an untaught genius, too ignorant to know the thing can't be done, will go ahead and do it.

—STEINMETZ

PAINTING IN THE UNITED STATES

A Review of the Founder's Day Exhibition

By JOHN O'CONNOR, JR.

Acting Director, Department of Fine Arts



THE exhibition, "Painting in the United States," is the logical development in the presentation of American art at the Carnegie Institute. Since its foundation in 1896, with the exception of the years of the first

World War, and until 1940, the Carnegie Institute presented annually as the event of Founder's Day—the commemoration of the gift of the Carnegie Institute by Andrew Carnegie to the City of Pittsburgh—an International Exhibition of Contemporary Paintings. In each of these shows there was, naturally, a division devoted to American painting that was limited of necessity to about one hundred pictures by well-known and established living American artists. In 1940, in place of the International, the Institute offered a Survey of American Painting, which reviewed the story, past and present, of American art. The next year the Institute presented "Directions in American Painting," admission to which was restricted to American artists whose work had never appeared in the Carnegie International. It was, accordingly, an exhibition of paintings by the young, the rising, the unknown, and the unacclaimed artists. The next and logical step by way of an exhibition of American painting seemed to be an invited show which would include the type of American artist who had been shown in the Carnegie Internationals, plus an equally large or larger representation of the type of artist who had earned a

place in "Directions in American Painting." And so "Painting in the United States" was organized.

The present exhibition is in a sense the culmination of the presentation of American painting at the Carnegie Institute because it is the largest and most inclusive showing of contemporary American art ever offered in Pittsburgh. The avowed purpose of the exhibition is to keep the people's spirits on the up and up and the ball of art a-rolling in war times. It was planned exclusively for home consumption so that the people of what Lincoln termed "the State of Allegheny" might see, without traveling, a wide panorama of American painting. The exhibition was assembled under the difficulties of war-time conditions but, in accordance with the strict instructions of the Fine Arts Committee of the Carnegie Institute, in such a manner as "not to interfere in any way with the war effort."

There are three hundred and four paintings by three hundred and four artists in the show. All are living painters with the exception of Marsden Hartley, who died on September 2, 1943, after his painting had been invited but before the awarding of the prizes and the opening of the exhibition. The paintings were done within the last five years, most of them within the last two years. As a result, the exhibition as a whole offers a cross section in the various trends in American art today.

Because the paintings were invited by the Carnegie Institute there was no Jury of Admission, but there was a Jury of Award to designate seven monetary prizes. This Jury was composed of three art museum officials. They were: Clyde H. Burroughs, Secretary of the Detroit

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Institute of Arts; Blake-More Godwin, Director of the Toledo Museum of Art; and Francis Henry Taylor, Director of the Metropolitan Museum of Art. The Jury meeting was held in Pittsburgh on September 28.

Wayman Adams, of New York, was the winner of the First Prize, carrying with it an award of \$1,000, for his portrait, "Gregor Piatigorsky." The Second Prize of \$700 went to Robert Gwathmey, also of New York. His prize-winning canvas is "Hoing." John Rogers Cox of Terre Haute, Indiana, was awarded the Third Prize of \$500 for his landscape, "White Cloud." First Honorable Mention, which includes an award of \$400, went to John Koch, of New York, for his picture, "The Florist." Hilde B. Kayn, of New York, won Second Honorable Mention and \$300 for her figure painting, "Sorrow." Third Honorable Mention, with an award of \$200, was given to Dan Lutz, of Los Angeles, for his canvas, "I Got a Harp." Fourth Honor-

able Mention and a prize of \$100 was awarded to Byron Thomas, of New York, for his landscape, "Cemetery."

While all the pictures in the exhibition were eligible for any of the awards regardless of any honor which an artist might have received in a previous Carnegie Institute exhibition, this is the first time that any of the seven prize winners have been honored in a Carnegie Institute show.

Wayman Adams, who won the First Prize, is one of America's foremost portrait and figure painters. He was born in Muncie, Indiana, in 1883. His father, a farmer, was an amateur painter who passed on his gifts to his son. The younger Adams at the age of twelve began adding to the family income by painting portraits of local celebrities, including that of a famous cow owned by a hotel proprietor. At twenty, feeling the need of a more regular income, he obtained work in a dairy lunch store. This led to his becoming manager of one of the lunch company's restau-



HOING BY ROBERT GWATHMEY
Second Prize of \$700



WHITE CLOUD BY JOHN ROGERS COX
Third Prize of \$500

rants in Indianapolis, where he worked at his job night times, studied afternoons at the John Herron Art Institute with William Forsyth, and painted more portraits at five dollars apiece. In 1910 he went to Florence to study under William Chase, and in 1912 continued his work with Robert Henri in Spain. After his return to America, Adams painted his two fellow-Hoosiers, Booth Tarkington and James Whitcomb Riley. That opportunity, combined with the winning of the Proctor prize at the National Academy of Design in 1914, established his reputation. Since then his ability to grasp character and to depict that character clearly and freshly has brought to him honors and commissions. His list of important awards for oils is a long one; he has also won honors for water colors and lithographs. He was elected a National Academician in 1926. He exhibited in Carnegie Internationals continuously from 1920 on, and was a member of the American Advisory Committee for the 1926 International.

The prize-winning canvas, "Gregor Piatigorsky," is not a formal portrait, but rather a study of the noted cellist rehearsing in his studio. The painting is big in conception and done on a grand scale. The evident rapidity with which it was painted, the sketchiness of the drawing, and the impulsive and broad—but assured—brush strokes give it a sweep of movement in keeping with the theme. There is an air of spontaneity about it, and also a certain casualness that makes the study alive and vital and captures the fleeting mood of a musician drawing his bow across the cello. To many it will recall the famous "Madame Suggia" by Augustus John, which won First Prize in the 1924 International. The resemblance is largely in subject, in both instances, a cellist. "Gregor Piatigorsky" is a distinguished performance by a distinguished American painter.

Pittsburgh makes some claim to Robert Gwathmey, who was awarded the Second Prize, for he lived here for three years—from 1939 to 1942—while



THE FLORIST BY JOHN KOCH

First Honorable Mention with Prize of \$400

an instructor in the department of painting and design of the College of Fine Arts at the Carnegie Institute of Technology. He now resides in New York and is a member of the art faculty of Cooper Union. He was born in Richmond, Virginia, in 1903, and studied art at the Maryland Institute in 1925, and at the Pennsylvania Academy of the Fine Arts from 1926 to 1930. He was given the Cresson Traveling Scholarship, which permitted him two successive years for travel abroad. He won a PM prize in "The Artist as Reporter" contest in 1940, and the Associated Artists of Pittsburgh watercolor prize in 1941. As a result of the "Forty-eight States Mural Contest" held by the United States Government, he was commissioned to do a mural in the post office at Eutaw, Alabama.

Recently his silk screen print, "The Rural Home Front," was given first prize in that classification in the National Graphic Arts Competition sponsored by Artists for Victory.



SORROW

BY HILDE B. KAY

Second Honorable Mention with Prize of \$300

In the large rectangular canvas, "Hoing," Robert Gwathmey returns to one of his favorite subjects—the negro farmer or sharecropper of the South. It is an episodic and symbolic account of the negro farm hand done in a definitely modern idiom. The composition is simple and the style original. All unnecessary details have been omitted, and the bare essentials set in the composition. The artist employs large areas of flat color and silhouettes his figures against them. The story of the hoer is told effectively with the minimum of accessories and told with sympathy in a stark statement.

John Rogers Cox, who was awarded Third Prize, was born in Terre Haute, Indiana, in 1915. He took a five-year co-ordinated art course at the Pennsylvania Academy of the Fine Arts and the University of Pennsylvania, graduating from the latter institution with the degree of Bachelor of Fine Arts in 1938. He was the first director of the Swope Art Gallery in Terre Haute, but resigned recently to devote his time to painting. His picture, "Toad-Hop Road," was admitted to "Directions in



CEMETERY BY BYRON THOMAS
Fourth Honorable Mention with Prize of \$100

American Painting" at the Carnegie Institute and was later shown at the Pennsylvania Academy of the Fine Arts.

His canvas, "Grey and Gold," was awarded Second Medal in the "Artists for Victory" exhibition at the Metropolitan Museum in 1942 and later was purchased for the permanent collection of the Cleveland Museum of Art.

The Third Prize painting takes its title from the very formalized and conspicuous cloud set in the blue sky that forms the background of the painting. The canvas is as native as



I GOT A HARP BY DAN LUTZ
Third Honorable Mention with Prize of \$200



THE JURY OF AWARD FOR THE EXHIBITION

Seated left to right: CLYDE BURROUGHS, Secretary, Detroit Institute of Arts; FRANCIS HENRY TAYLOR, Director, Metropolitan Museum of Art; BLAKE-MORE GODWIN, Director, Toledo Museum of Art.
Standing: JOHN O'CONNOR JR., Acting Director, Department of Fine Arts, Carnegie Institute.

a wooden Indian or apple butter. The elements in it are few and simple: a plow, a barn, two barren trees, the sky, and the important item, the plowed field, which seems to be made up of millions of small clods of rich brown earth.

John Koch, who was awarded the First Honorable Mention, was born in Toledo, Ohio, in 1909. He had his first one-man show at fifteen, and before that it is said that he cannot remember when he was not drawing and sketching. He studied two summers at Provincetown, and then went to Europe in 1928 and remained until 1933. He exhibited in Paris in the spring and fall salons and at the Tuilleries. He had his first New York exhibition at the Valentine Gallery in 1935; he had one-man shows at the Kraushaar Galleries in 1939, 1941, and 1943. His paintings have appeared in practically all the major museums' exhibitions since 1939, although this is the first time he has exhibited at the Carnegie Institute. He is represented in the permanent collections of the Brooklyn Museum, the

Museum of Fine Arts in Boston, the William Rockhill Nelson Gallery of Art in Kansas City, and the Newark Museum.

"The Florist" is painted in a grand tradition. It has glorious color, luscious texture, and rich tones. The scene is a florist's shop, and the artist has succeeded with the technical problem of balancing two figures on the right with an abundance and variety of flowers on the left. The art of John Koch is rooted in the past, but his approach is fresh, decorative, and personal.

Hilde B. Kayn, who won Second Honorable Mention, was born in Vienna, Austria, in 1903. She came to the United States in 1921 and became an American citizen in 1926. She did not study art abroad, but in this country, with George Bridgman and George Luks at the Art Students' League of New York. She exhibited in "Directions in American Painting" in 1941, and the painting she showed, "Valse," was purchased from the exhibition by a private collector. Recently the Toledo

Museum of Art acquired her painting, "New Moon."

"Sorrow" is a very striking canvas. It might very well have been entitled "The Entombment," although in this instance, as in so many canvases, the subject is of little importance—the way of painting is the thing. It is dramatic, effectively composed, and beautifully lighted. It is a fine canvas by a very versatile painter.

Dan Lutz, who was awarded Third Honorable Mention, was born in Decatur, Illinois, in 1906. He studied at the Art Institute of Chicago from 1926 to 1931. On graduation he was given the James Nelson Raymond Fellowship, which permitted him to travel and study in Europe in 1931 and 1932. In 1941 he won the Thomas B. Clarke Prize at the National Academy exhibition. The painting he exhibited in the Biennial Exhibition at the Virginia Museum of Fine Arts in Richmond in 1940 was recommended for purchase, and he has been given numerous awards for water colors. For a number of years he has been a member of the fine arts faculty of the University of Southern California, and he lives in Los Angeles.

The painting, "I Got a Harp," was inspired by the song, "All God's Chillun Got Wings." In this canvas, as in "River Jordan," "The Gospel Train," "Swing Low," and "The Promised Land," the artist employs an inventive and imaginative power and his very individual color sense in interpreting a negro spiritual. It is a study, mostly in blue, with black and white as the minor notes. It has movement and a lyrical quality which is naturally suited to the theme. It is interesting to see how the figure of the player and the design of the procession of the heavenly host repeat the line of the top of the harp.

Byron Thomas, who was awarded Fourth Honorable Mention, is a painter, lithographer, and teacher. He was born in Baltimore, Maryland, in 1902. He began his art career by free-lancing in commercial art without any formal training, but at twenty-one he became

a pupil at the Art Students' League. Later he attended the Tiffany Foundation, where he came under the direction and influence of Stanley Lothrop. Until recently he was an instructor in painting at the Cooper Union in New York. At present he is abroad as a war correspondent for "Life" Magazine. He was awarded the Logan Purchase Prize for his lithograph, "Man," in the Sixth International Exhibition of Lithography and Wood Engraving at the Art Institute of Chicago in 1937, and he is represented in the permanent collections of the Museum of Modern Art of New York, the Art Institute of Chicago, and the John Herron Art Institute at Indianapolis.

"Cemetery" is a small canvas, but the perpendicular elements in its composition make it as immense as the eternity of those who rest beneath the attenuated gravestones in it. The long aisle of tall trees, the ascending path between them, the single ghostlike figure in the distance, the host of grave markers so small in contrast to the trees—all tend to give the canvas the sense of infinity. There is a "Henri-Rousseaulike" quality in the trees, which are painted with meticulous detail, yet not enough to keep them from being a very decorative feature of the design. The entire canvas is a quiet harmony of gray, gray-green, and green-brown, which is in keeping with the melancholy scene. The style is one in which the primitive, the precise, and the decorative are mingled in an expressive manner.

The prize awards are indicative of the show as a whole. This is not a usual occurrence, but is as it should be. The prize-winning canvases should be representative rather than exceptional. The prizes are as eclectic as the exhibition is. "Painting in the United States" was not organized and assembled with any preconceived idea as to what the one and only and exclusive form of art expression in this country is, or on the basis of any esoteric theory of art, although there is a time and a place for

exhibitions of paintings that are selected on a personal bias or prejudice for a given form of art expression. There is too much of the spirit of dictatorship among certain groups these days. The very people who condemn dictatorship in the political field seem anxious for it in the art world. In the present exhibition the attempt was made to present a fair cross section of the various trends in current painting in the United States and to represent the trends, schools, or approaches to painting in some such proportion as they have achieved recognition. It is needless to say that subject was not the criterion by which the paintings were selected. Apart from the desire to represent schools and trends, the emphasis was on design, color, painting quality, and inventiveness, and the latter element may account for the increasing number of pictures imaginative in mood. Painting is still the thing—or as Eric Gill put it, "You may use a painting for a good or bad purpose, but to be good painting it must be done according to the nature of paint." "Painting in the United States" is the news of what is going on by way of painting in this country; it is for the observer to write the editorial. The exhibition is to be judged only as to whether or not it has furnished sufficient material and accurate news for the editorial.

During the period of the exhibition the galleries will be open on week-days from 10:00 A.M. to 10:00 P.M. and on Sundays from 2:00 to 6:00 P.M. The exhibition will continue through December 12.

VALUE OF TRAINING

The vital importance of adequate training in the technical warfare of today is evident. Such training involves not only the basic elements of military science, but their co-ordination into teamwork involving the platoon, company, battalion, regiment, and later, combined training of the various arms into divisions and army corps capable of a sustained and co-ordinated effort on the battlefield.

—GEN. GEORGE C. MARSHALL
[Official Report]

WAR AND CARNEGIE

WAR can and does upset in many ways the normal life of a nation. But it is gratifying to note with what frequency entire suspension of cultural activities is prevented by adopting the alternative of courageous readjustment. A case in point is the opening in Pittsburgh last night of Carnegie Institute's large exhibition entitled "Painting in the United States."

For almost half a century Carnegie's Fine Arts Department has held important annuals, international in scope save when war has interfered with the carrying out of projects so ambitious geographically. The series of Carnegie Internationals was launched four years before the turn of the present century. During the First World War it had to be suspended, but was resumed with eager promptness at the conclusion of that conflict. And the international reports continued without further interruption until Nazi Germany started on its career of havoc, again making it impossible for European nations to participate.

But instead of abandoning entirely its large-scale exhibition program, the Fine Arts Department at Carnegie focused efforts on the field of native endeavor. In 1940 it presented, in lieu of the customary International, a stirring "Survey of American Painting," which essayed to sum up past as well as contemporary achievement. The following year ingenuity devised an annual called "Directions in American Painting"—contemporary in scope and made up of work by native artists whose work had never appeared in the American section of a Carnegie International. . . . Now the public is offered another admirable native round-up, which serves once more to prove that even obstacles of vast magnitude, such as war creates, can be surmounted when the will to keep culture alive matches a free nation's will to survive.

—[Editorial from the New York Times,
October 15, 1943]



PICTURES ON THE INSTITUTE LAWN

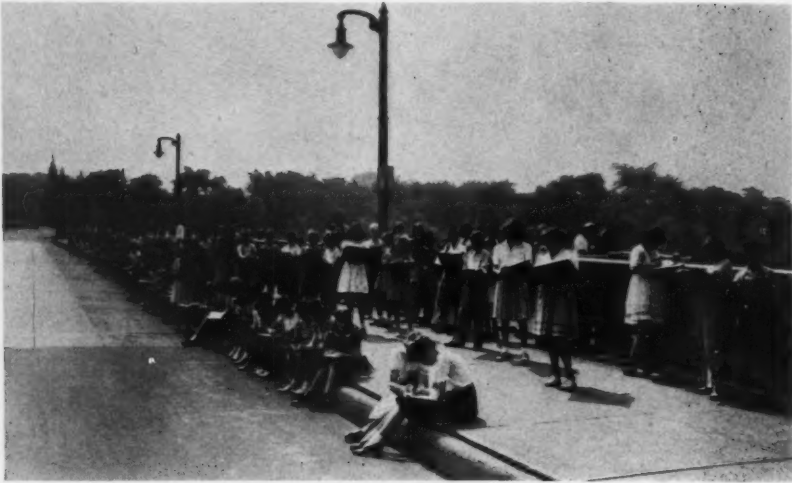
ART IN NATURE

Summer Art Classes at the Carnegie Institute

EVERY boy and girl in Pittsburgh who has a talent in the field of art is eligible, through the recommendation of his school art teacher, for instruction in the Saturday classes in the Carnegie Institute. And every Saturday from September to June about a thousand of them arrive at the Institute to further this talent—either in pencil and crayola, if they are in the fifth to the eighth grades and, therefore, members of the Tam o'Shanters; or by tempera at an easel, if they are in the eighth through the tenth grades, and members of the Palettes. They come from public, private, and parochial schools of greater Pittsburgh; and from September 1942 to June 1943 they totaled 34,457. And for the first day of this year the attendance in the three classes on that Saturday was over 1,100.

This story of the furthering of Andrew Carnegie's traditional generosity toward the people of Pittsburgh has been told many times. But this time there is again a new twist in it, for now the Department of Fine Arts has extended these lesson privileges into the summer, so that the boys and girls may not only learn how to draw and paint indoors, but also—under one of their regular Saturday instructors, Elmer A. Stephan, Director of Art in the Pittsburgh public schools—learn how to study and appreciate art in nature and transfer this understanding onto paper and drawing board out of doors.

Climaxing a school year in which the attendance at the Saturday art classes was greater than ever before, these extra art classes held in the morning throughout July showed that to many



SKETCHING FROM THE SCHENLEY PARK BRIDGE

of the regular winter attendants drawing was so important a part of their lives that it could not be laid aside for summer vacation as other studies could. The summer group was made up from all the students who would be coming back to the classes this winter—members of the forthcoming winter class—and including, of course, those who were ready in June to go on to the Carnegie Institute of Technology for further study after working here at the Institute. Each year fifty outstanding boys and girls are given this privilege of specialized training in Carnegie Tech's Saturday classes in painting, design, and sculpture, and it is toward this privilege, as the beginning of a real career in art, that the children work from the time they enroll in the classes of the Department of Fine Arts. Of course, the study that is undertaken in summer lessons is just taking them so much nearer their goal, so that there were about 150 children from each of the groups—Palettes and Tam o'Shanter—who chose to come for the lessons in July.

The younger children, the Tam o'Shanter—who are still using cray-

olas—came two days each week—Tuesday and Thursday—thus receiving eight lessons during the month. The Palettes came just once a week, but their lessons were in water color, which was an entirely new medium for them.

Mr. Stephan's main subject for all these children was art in nature, with emphasis throughout the series of lessons on using their eyes; and the results in the children's work showed that they had not only grasped their teacher's idea as put forth in his lessons, but that they had also used their eyes in an original manner in making their own pictures. Their drawings and paintings of trees as a whole and in their component parts illustrated that to them a tree was not just a shade or an indefinite part of a landscape, but an individual object with certain characteristics that were of "infinite variety" and pleasure.

D. N.

PRIDE

I like to see a man proud of the place in which he lives; I like to see a man live so that his place will be proud of him.

—ABRAHAM LINCOLN



"THE PLAY'S THE THING"

Reviewing Shakespeare's "Twelfth Night"

BY AUSTIN WRIGHT

Associate Professor of English, Carnegie Institute of Technology



THOUGH this is the third academic year since the entry of the United States into the war, it is the first in which the department of drama at the Carnegie Institute of Technology has suffered seriously from the inroads inevitably made by Selective Service upon the ranks of college men. With graduation and the summoning of members of the Enlisted Reserve last spring, the department lost not only the normal quota of seniors but also many men from lower classes who would normally have played a large part in the success of the current season. When it is remembered also that the number of freshman boys finding it possible to embark upon the study of drama at this time is necessarily small, it becomes clear that for the duration any school of the theater will have to struggle with tremendous casting problems. But the success of the production with which the department of drama opened the season, Shakespeare's "Twelfth Night," gives assurance that at Tech such problems will be faced and solved with courage and intelligence.

"Twelfth Night" is only the third Shakespearean play to be repeated at Carnegie Tech since the series of annual Shakespearean performances began with the opening of the Little Theater nearly thirty years ago. It was first produced by B. Iden Payne in the spring of 1919—an academic year which, like

1943, was marked by abnormal campus conditions resulting from a world conflict, though actual fighting had ended. That was the same spring in which John Galsworthy visited the campus to witness a special performance of his play "The Silver Box," also produced by Mr. Payne, and was warm in his praise of the work being done in the department of drama. The fact that both Tech productions of "Twelfth Night," separated by an interval of more than twenty-four years, have been directed by Mr. Payne is in itself an unusual and striking circumstance, and is indicative of the close ties which have existed between this distinguished Shakespearean authority and the department of drama throughout most of its history.

"Twelfth Night" is believed to belong to the winter of 1601-02, when Shakespeare, in his late thirties, was at the height of his powers and on the threshold of writing his magnificent tragedies. It is a sort of turning point between the gay sunlight of the early comedies and the grim, terrible darkness of Hamlet and Lear. One John Manningham, barrister of the Middle Temple, saw the play performed on February 2, 1601-02, in the great Hall now wrecked by Nazi bombs, and it is an interesting comment upon the overwhelming weight of Shakespeare's fame that Manningham, a lawyer who no doubt had his ambitions and his petty achievements like all the rest of us, has long since been utterly forgotten save for the single minute circumstance that he chanced to record in his diary the performance of a new play by an unnamed author. Opinion varies as to whether the peculiar title was chosen

because the play was first performed on the occasion of a specific Twelfth Night celebration or because the author wished to imply that his subject-matter was of a piece with the nonsense, feasting, and merriment which traditionally accompanied Twelfth Night revels. The mood is ostensibly one of gaiety and merrymaking, but all through the play there is a blending of mirth and hilarity with an undertone of melancholy; the time of day is bright afternoon, but with the first hint of impending darkness in the air. There is full-blooded assertion of the pleasures of life. "Dost thou think because thou art virtuous," roars Sir Toby to Malvolio, "there shall be no more cakes and ale?" and Feste supports him with "Yes, by Saint Anne, and ginger shall be hot i' the mouth, too"—a memorable passage which Byron remembered and used as the motto of his lusty epic "Don Juan." The frolics of Sir Toby, Sir Andrew, and Maria are equalled in gaiety only by those of Falstaff and his companions: the drunken revels have a permanent place in our comic literature, while the merry episode in the sunlit garden when Malvolio finds the planted letter is a

golden scene laid in a never-never land where youth is eternal. And yet—and yet—there is something else. Even the music which sets the mood and gives the play much of its charm is not spritely, but quietly melancholy. The melody with which the play opens has in Orsino's ears "a dying fall"; the thought back of the beautiful "O mistress mine" and "Come away, come away, death," two of the loveliest lyrics in Shakespeare, is wistful; and the closing song of the Clown brings the play to an end on a disturbingly somber note.

The Tech production of this charming comedy was fast-moving and spirited, and audience interest was sustained throughout in spite of the fact that Mr. Payne elected to perform the play without a time interval. If I have any fault to find with the production as a whole, it is that the horseplay sometimes lasted a little too long for my taste. I enjoyed the drunken progress of Sir Toby and Sir Andrew down the stairs, but I tired of their fruitless—and endless!—attempts to relight a candle, while the amusing difficulties which Sir Toby and Fabian experience in negotiating the duel between the re-



A SCENE FROM SHAKESPEARE'S "TWELFTH NIGHT"—STUDENT PLAYERS

luctant Viola and Sir Andrew would have been equally funny and less preposterous had they been less prolonged.

In view of the shortage of male players this year, the choice of a Shakespearean play as the opening production was a fortunate one, for audiences are aware that Shakespeare himself had to be content with seeing boys play women's roles—and it is at least as satisfactory to see a girl play Fabian or Feste as it would be to see a boy play, let us say, Juliet or Desdemona! More than that, the choice of this particular comedy was shrewd, for with Viola dressed in masculine garb through nine-tenths of the play, the audience is more or less prepared to accept such masquerading on the part of other characters—particularly Sebastian. The only moment at which I was seriously disturbed by the substitution of women for men came in Act IV when the bearded, armored, and thoroughly masculine-looking officers who apprehended Antonio barked out their stern commands in soprano voices.

Before speaking of the individual players, I must state that because of the necessity of meeting a publication deadline, I was able to attend only the opening performance prior to writing this review, and therefore I am able to comment upon only one performer in each case when a role was double-cast.

Orsino, that introspective dreamer who is in love with being in love rather than with the real Olivia, was appropriately handsome and aristocratic, and though I felt that he was not sufficiently forceful, this fault was in keeping with the rather negative character of the Duke. A more serious charge is that he talked too rapidly and with a slurred articulation which marred some of his many lovely lines. On one occasion, however, the fault was not altogether his: off-stage music obscured much of the important dialogue between Orsino and Viola in Act II when Viola hints at her love.

Viola was played with a combination of boyish spirit and maidenly re-

serve which showed genuine understanding of the role. I felt, however, that at times the actress used her lips and eyes too prodigally—that her facial animation, though it would have been well suited to the role of Maria, seemed a little artificial in that of Viola. I think also that more could have been made of the very funny soliloquy in which Viola comes to the realization that she is the beloved of Olivia—"I am the man!"

Malvolio was played with the proper mixture of the absurd and the pathetic, and there was a professional sureness about the performance which was very gratifying. The only spot in which I disagreed with the interpretation came in the scene in which Malvolio first appears before Olivia after receiving Maria's letter. There the actor struck me as being a little too kittenish, but elsewhere he was splendid. He handled particularly well the heartbroken pleas spoken from behind the prison door.

The somewhat thankless role of Olivia was competently handled by an actress who succeeded in making quite plausible the transition from the dignified, aloof lady who scorns Orsino's suit to the impetuous girl who throws herself at Cesario. Her diction was clear, and she showed no tendency to hurry through her lines.

The loudest and funniest and in many ways the best scenes in "Twelfth Night" are those in which Sir Toby, Sir Andrew, Maria, Fabian, and the Clown participate, and that madcap crew was admirably presented in the Carnegie Tech production. Maria was excellent—a laughing, pert, tripping hoyden who won the hearts of the audience and well deserved the doubtful honor of achieving the title of Lady Belch. Roistering Sir Toby was effectively played by an actor whom I should like some day to see in the equally robust but more challenging role of Falstaff. That prince of all Elizabethan gulls, Sir Andrew Aguecheek, was made a delightful ninny, so harmlessly absurd that he was lovable

as well as ridiculous. The actress who played Fabian made a highly plausible man and spoke her lines with such masculine assurance that the audience was not in the least troubled by the fact that she was a girl. The role of the Clown—in my opinion always the most exacting one in the play—is even more difficult for a woman than for a man, and though the actress revealed considerable skill I found the role a little unconvincing. The songs, too, were something of a disappointment.

The role of Sebastian was as well played by the actress who appeared in it as it would have been by a man, and Sebastian's startling resemblance to Viola was a triumph of make-up. I am tempted to feel that this is a role which might well be given to a girl in any production of the play. Antonio spoke his few lines in a way to make the audience regret that he did not appear more often. I recall clearly and with pleasure the brief speech of Valentine in the first act and that of the Priest in the last. The Sea Captain who befriends Viola seemed a trifle jaunty in view of the unfortunate situation in which Viola finds herself!

Throughout the play the action moved rapidly across the Elizabethan stage adapted by Lloyd Weninger, with scene following scene in an uninterrupted sequence impossible of attainment on the conventional picture-frame stage. The settings were extremely effective—especially the scene of the drinking bout, the garden, and Malvolio's prison. The rich costumes added that brilliance of color which distinguishes all Tech productions of Shakespeare.

One comes away from a performance of "Twelfth Night" with mingled feelings. Most of the play is cheerful, even hilarious—Sir Toby and his cronies are as heedless a band of merry-makers as ever gamboled across a stage, and even the Orsino-Viola-Sebastian-Olivia complication is amusing and not meant to be taken too seriously. Yet one feels the essential truth of the theory that

the play is in a sense Shakespeare's farewell to mirth, that it suggests the melancholy smile of the mature man looking back upon a careless happiness which he has savored and lost, that it has as a subtly insinuated secondary motif the transitoriness of human laughter, implicit in these lines put into the mouth of a wise fool:

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

CARNEGIE TECH FACULTY IN "PAINTING IN THE "UNITED STATES"

THE following members of the faculty of the Carnegie Institute of Technology are represented in the Founder's Day show.

Clarence H. Carter, Assistant Professor of Painting and Design, with "Let Us Give Thanks"; Balcomb Greene, Assistant Professor of History of Art, with "The Magic Shadow"; Roy Hilton, Assistant Professor of Painting and Design, with "Laparotomies"; Samuel Rosenberg, Assistant Professor of Architecture, with "Whither?"; Everett Warner, now on leave and with the Navy Department, with "Pittsburgh"; and Russell Twiggs, Massier in Painting and Design, with "Construction 33."

DR. TWOMEY'S ARTICLE

THE second and concluding part of Dr. Twomey's article, describing his trip to the High North in the Mellon-Carnegie Museum expedition, will appear in the November issue of the CARNEGIE MAGAZINE.

TOLERANCE

Tolerance for all people and moderation in all things are among the greatest accomplishments of life.

—CHARLES F. NORTON

A GREAT ROMAN

THE statue of Augustus, of which a replica is on view in the Hall of Sculpture in the Carnegie Institute, is one of the most beautiful statues preserved to us from Roman times. This marble figure was discovered in 1863, and is now in the Vatican. Although the statue was broken, only a finger, a part of one ear, and its sceptre were lost. These were restored at the time the piece was found and are included in the Institute replica. The statue evidently must have originally stood in a niche, for the back is much less carefully executed than the front, and a fragment of the iron bar that fastened it to the wall behind still remains attached to the back.

The emperor, with the spear in his left hand, is represented as delivering a lecture to his troops. The countenance expresses a majestic calm, appropriate to one accustomed to command. The body is clad in richly ornamented armor, although the legs are bare; and the ornamentation represents the reign of Augustus in general and calls attention in particular to special important events that happened under his auspices. Numerous traces of coloring on the reliefs clearly prove that the figures were originally covered with enamel of various hues.

While any accurate history of the growth of the Roman Empire should begin with Julius Caesar and his conquests, nevertheless his nephew Augustus consolidated these victories and brought them all under one authority.

Augustus was a school boy at Appellonia on that fateful March 15 when Julius Caesar was assassinated. As Caesar's heir, he hastened to Rome to avenge the murder and accept the rule of Caesar's kingdom. Since he was only twenty years old, however, there was a great deal of doubt as to whether he could become ruler, and eventually a compact was evolved whereby the Roman world was divided into three parts among the triumvirs—Augustus, Antony, and Lepidus. This arrangement lasted until Antony's death, when matters proceeded smoothly for Augustus.



CAESAR AUGUSTUS

The fame of Augustus, however, does not rest upon his success as Rome's first emperor, but upon his brilliance as a lawgiver. And of all the background of culture that has come down to the civilized world from the glory of Rome, the greatest is in her permanent and indestructible institutions of law and government. Roman law has been the foundation of all legal study in Europe, and the model of almost all civil law.

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